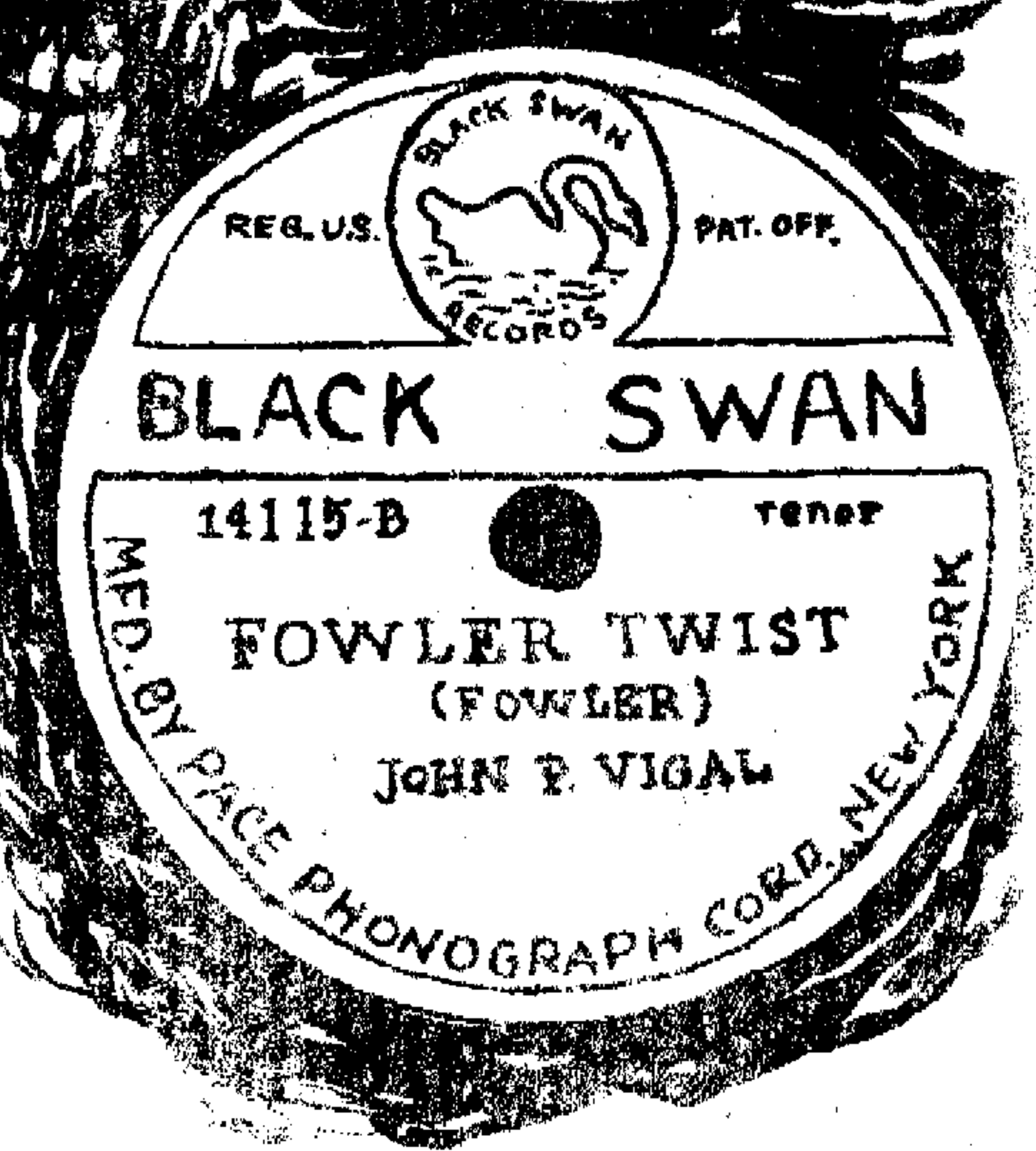
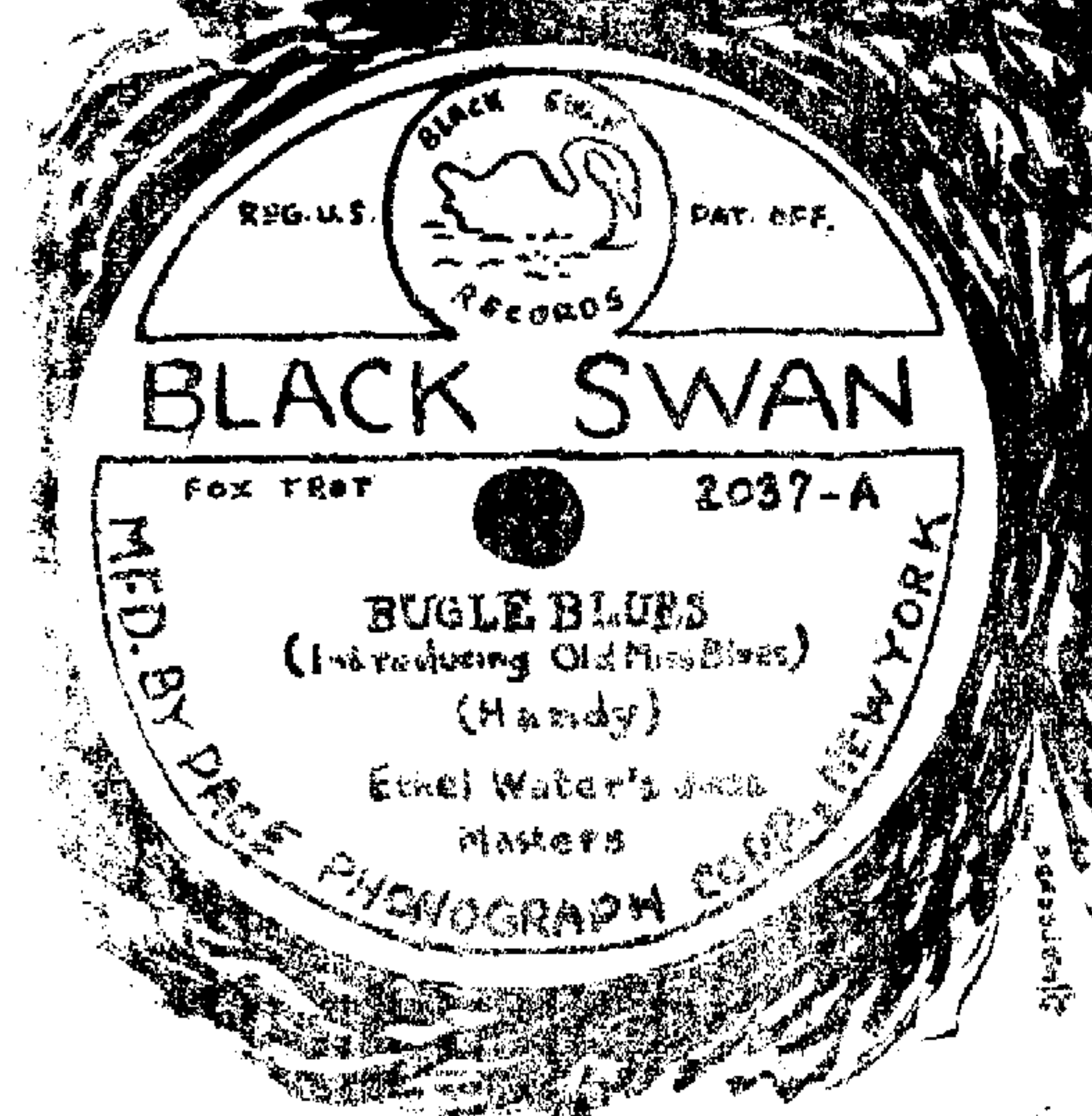
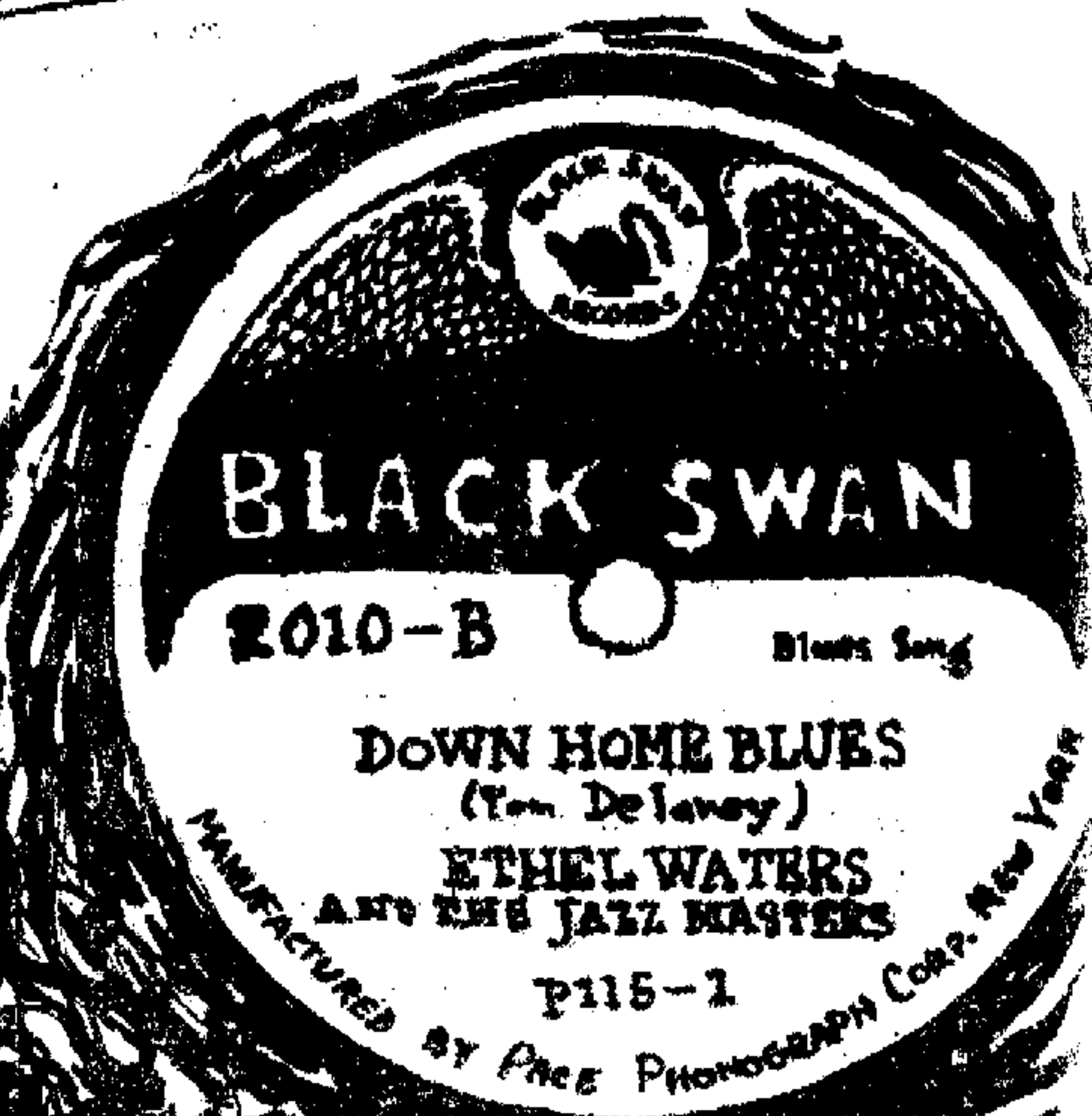
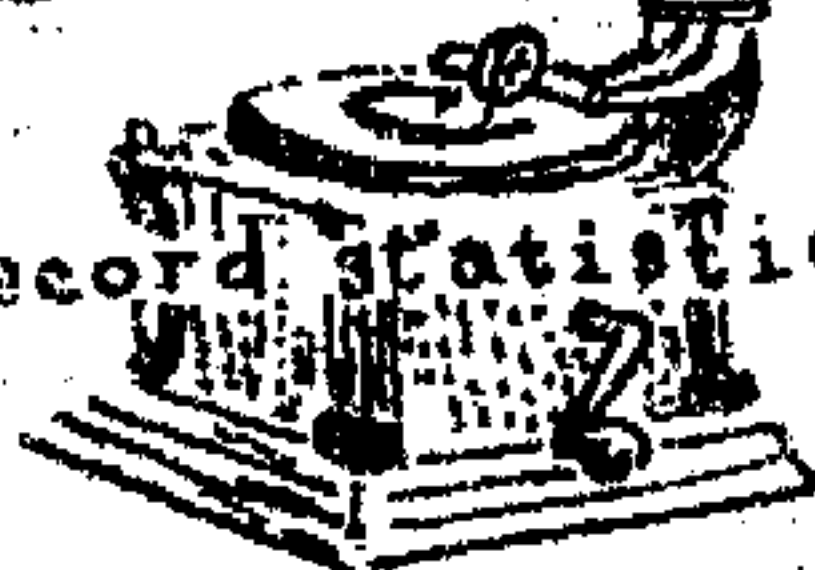


RECORD RESEARCH

the magazine of record statistics and information

VOL. 1, No. 4

August, 1935



SMILEY LEWIS
(Overton Lemon)

by Anthony Rotante
& Dan Mahony

Smiley Lewis is a New Orleans musician born 7/8/26. His real name is Overton Lemon. He plays guitar and sings and is noted for his dexterity on his instrument and his down to earth blues singing. He has been recording for Imperial label for about 5 years and only recently has had several 'hit' records which are bringing him in to prominence. His first date was for Deluxe label about 1945-50 and no details are known. Here is a listing of all the known records of Smiley Lewis.

No details

Here Comes Smiley
Turn On Your Volume, Baby

Deluxe 3099

Probably a Sextet consisting of Tp, sax, p, bs, g, & d.
Smiley Lewis does vocals and plays guitar.

IM 160	Tee Nah Nah	Imperial	5067
IM 161	Lowdown	-	5067
IM 162	Slide Me Down	-	5072
IM 163	Growing Old	-	5072

& His Sextet:

IM 194	If You Ever Loved A Woman (orig.)	-	5102
IM 195	Dirty People (orig.)	-	5102

& His Orche. probably trombone added

IM 273	Sad Life (orig.)	Colony	0106
IM 274	See's Boogie (orig.)	Imperial	5124
IM 275	Don't Give Me (orig.)	Colony	0106
IM 276	My Baby Was Right (orig.)	Imperial	5124

Same

IM 451	The Bells Are Ringing	-	5194
IM 452	Lillie Mae	-	5194

IM 478	Gumbo Blues (D. Bartholomew)	-	5208
IM 479		-	
IM 480	It's So Peaceful (D. Bartholomew)	-	5208

IM 557	Caldonia's Party (D. Bartholomew)	-	5241
IM 558		-	
IM 559		-	
IM 560	Oh Baby (D. Bartholomew)	-	5241

IM 565	Big Mamou (L. Davis)	-	5234
IM 566	Play Girl (D. Bartholomew)	-	5234

IM 603	Little Fernandez	-	5252
IM 604	It's Music	-	5252

IM 670	Down The Road (Smiley Lewis & D.B.)	-	5268
IM 671	Blue Monday (D. Bartholomew)	-	5268

IM 734	That Certain Door (D. Bartholomew)	-	5296
IM 735		-	
IM 736	Can't Stop Loving You	-	5296

IM 771	OOH La La (D. Bartholomew)	-	5316
IM 772	Too Many Drivers (D. Bartholomew)	-	5316

IM 796	Jailbird (D. Bartholomew)	-	5325
IM 797	Farewell (Bartholomew, Durand, Robichaux)	-	5325

	I Love You For Sentimental Reasons	-	5279
	The Rocks (Smiley Lewis & D. Bartholomew)	-	5279

	You're Not The One	-	5224
	Gypsy Blues	-	5224

	I Hear You Knocking (D. Bartholomew)	-	5356
	Boogie Woogie (D. Bartholomew)	-	5356

THE DELUXE 3200 SERIES

By Anthony Rotante & Dan Mahony

The following Deluxe series was the predecessor of the modern Regal catalogue which appeared in the June issue of 'Record Research'. As you may observe this Deluxe series began at 3200 and was discontinued at 3229. It was at 3230 that Regal became the resident of the label.

3200	Eddie Gorman	Don't Worry 'Bout Nothin'	KB40-2
	Paul Gayten Trio	My Song While We Dance	K649
3201			

3202	Bill Campbell	Beatin' Me	252
		Used To Be Daddy	254
3203			

3204	Chubby 'Hip'	Back Bitin' Woman	
	Shakin' Newsom	Bed Room Blues	
3205	Prof. J. Earle	Only A Look	
	Hines	Everyday Will Be Sunday	
3206	Billy Eckstine	I Got A Date With Rhythm	107
	Benny Carter	Jump Call	106
3207	Prof. J. Earle	I Cried Holy	
	Hines	What Manner Of Man Is This	
3208	Lee Richardson	When The Sun Comes Out	
		You Gave Me A Love Untrue	
3209	Eddie Gorman	Beef Ball Baby	K902
		Telephone Blues	K999
3210	Paul Gayten	Gayten's Nightmare	907
		Hard To Go Through Life Alone	906
3211	Annie Laurie	Waiting For You	909-3
		Annie's Blues	910-3
3212	Roy Brown	Reckin' At Midnight	881
		Judgement Day Blues	873

3213	Chubby 'Hip'	New Orleans Lover Man	
	Shakin' Newsom	Close To Train Time	
3214	Lee Richardson	Lover, Let Me Be	884-4
		Restless Over You	889-4
3215	Paul Gayten	Creole Gal	
		Can't Help Lovin' That Gal	
3216	King Perry	Goin' To California Blues	930
		Sarah, Sarah	931
3217	Dave Bartholomew	High Society	K 936-2
		Girt Town	K 937-4
3218	Lolly-Pop Jones	What's On Your Mind	
	& Ethel Morris	Aviator Papa	
3219	Clarence Samuel	Gimme	970-4
		Jumpin' At The Jubilee	971-3
3220	Erline 'Rock & Roll'	Rock and Roll Blues	K 940-3 K
	Harris	Box Car Boogie Baby	K 941-3
3221	The Memphis	My Life Is In His Hands	
	Quartet	I'm Happy In The Service	
		Of The Lord	
3222			

3223	Dave Bartholomew	Mr Fool	934-2
		Country Boy	935-2
3224			

3225	Annie Laurie	One Man Blues	908-4
		Worried All The Time	911-3
3226	Roy Brown	Please Don't Go	1000-2
		Ridin' High	1001-2
3227	Johnson Bros	Our Boogie	1017-2A
	Combo	Mello Mama	1018-1A
3228			

3229			
3230	1st Regal Listing		

'Record Research' is very fortunate in presenting an exploratory study and a numerical catalogue collation of the obscure 'Black Swan' Record Co.

The first part of this 'Black Swan' project will be devoted to a chronological study of the company, employing excerpts from periodicals, newspapers & trade references of that day.

The second part will feature the Black Swan catalogue. All recordings, where known, will be listed. Readers are invited to supply us with missing items corrections and various addenda.

The third section will present a critique, analysis and personal observation of Black Swan.

***** PART ONE*****

A BLACK SWAN STUDY

Black Swan, a graceful bird appearing as a shadow during the day and a spectre during the night. This apparently would fit the description of the 'Black Swan' which Harry H Pace set afloat in the troubled waters of the recording industry. Turbulent was its path as other record companies gave it the 'ugly duckling' treatment. Two strikes were against it at its very inception as it was denied recording facilities and a boycott was put in effect by companies which feared competition. Yet, these obstructions were circumvented and the cygnet matured into a flourishing Black Swan. However its existence was short lived as its movements became unwieldy and its declared sincerity contradictory. Even though, one illuminating distinction looms on the pages of phonograph record history; that is 'Black Swan' was a pioneering negro organization which sought to give its people a light in the recording industry.

The 'Black Swan' came into being in January of 1921. Harry H Pace, member of Pace-Handy Music Publication, left the firm for the re-

ording venture. It has been suggested that the 'Black Swan' name was derived from one Elizabeth Greenleaf, a talented performer, who was known as the Black Swan.

The year of Pace's entrance into the recording field was most significant as the 'Blues Singer' was forging a bond with the recording industry. Record buyers were taking quite a fancy to the 'blue shouts' of Perry Bradford's prodigy Mamie Smith. Columbia Records were seeking the services of Mary Stafford to become their first blues chanteuse.

It was in this same year that Pathe waxed the Blues recordings of Lavinia Turner accompanied by Jas. P. Johnson's Harmony Seven; that Gennett signed Daisy Martin; that Arto acquired Lucille Hegamin & her Blue Flame Syncopators; that Emerson recorded Lillyn Brown and her Jazzbo Syncopators. These were just a few of the historic 'firsts' in blues recording annals; achievements which definitely drew up the blue print for future generations of 'blues' performers. This was the panoramic scene about Pace during the formation of Black Swan.

CHRONOLOGY

Jan 1921 - "Pace Breaks"

Pace break with Handy and enters phonograph business as head of the Pace Phonograph Corp.

Jan 1921 - "Trade-mark for Phonographs, Phonograph records, and Player Rolls"

United States Patent Office----- Application filed June 23, 1921 (serial no. 149, 558); Registered May 30, 1922 (155,502)

Statement: To all who it may concern: Be it known that PACE PHONOGRAPH CORPORATION, a corporation duly organized under the laws, of the state of Delaware, and located in the city of New York, county of New York in said state, and doing business at 257 West 138th Street, in the city of New York, State of New York, has adopted & used the trademark shown in the accompanying drawing (see front cover for the drawing of the Black Swan) for phonographs,

phonograph records, and player rolls, in class 36, Musical instruments and supplies. The trade-mark has been continuously used in the business of said corporation since January 1, 1921. The trade-mark is applied or affixed to the goods, or to the packages containing the same, by placing thereon a printed label on which the trade-mark is shown. The word 'Records' is disclaimed, apart from the mark shown in the drawing.

Pace Phonograph Corporation
by Harry H. Pace
President

MAY 1921 - "First List Of Black Swan Records"

New York - May 4 - News of the completion of the first list of Black Swan Records, which are now ready for delivery, have been manufactured by the Pace Phonog. Corp. 257 W. 138 Street NYC of which Harry H. Pace is president. Will be received with great enthusiasm and interest. The first list of Black Swan records included 2 selections by Miss Revella Hughes, soprano, "At Dawning" & "Thank God For A Garden" both of which are pleasingly rendered with piano, violin, cello accomp...., two selections by Carroll Clark baritone, "For All Eternity" & "Dear Little Boy Of Mine" with violin obligato by J. Cordy Williams; also two selections by Little Katie Crippen, "Blind Man Blues" and "Play 'Em For Mama Sing 'Em For Me" accomp by Henderson's Novelty Orch. Commenting on the first product of the company, Mr. Pace states: "Black Swan records are made up to meet what we believe is a legitimate and growing demand. There are 12,000,000 colored people in the U.S. and in that number there is hid away a wonderful amount of musical ability. We propose to spare no expense in the search for and developing of the best singers & musicians among the 12 million."

JUNE 1921 - 'Laura R. Wilkie' in a recent issue of the Brooklyn Standard Union had the following interesting insert:

"If You Get There Before I Do, Tell All My Friends I'm A-Comin' Too! ..This was the strain of canned music which greeted me as I entered the office of the phonograph corporation on W.138 Street Manhattan which has recently set up the experiment of recording only negro melodies & music as sung and played by negroes themselves...Listening critically to the record stood the singer, Carroll Clark; the musical director of the corp, F.R. Henderson; and the arranger W.G. Still. Mr. Clark's alert countenance pictured all the shades of expression of the artists who gives critical attention to his own production. His voice, a rich baritone, reproduced well as phonographic reproduction go, but of the three listeners he evidenced the least satisfaction with the record, a fact which was laughingly noted by the others. Clark is about 30, of medium size and of athletic build. He came from Denver Colorado -- where he studies singing for several years. As a balladist who can stand comparison with McCormack, he was employed by a phonograph record corporation (Columbia) before he came to Black Swan. Mr. Pace is a graduate of Atlanta University as is also his musical director, Mr. Henderson. The arranger, Mr. Still - (William Grant Still) is a graduate of Oberlin University"

OCTOBER 1921 - 'Black Swan Moves' New York Oct. 26- Announcement was made here this week of the purchase of, and the removal in- to the 3 story and basement bldg. at 2289 Seventh Avenue...near 135th Street by the Pace Phonograph Corp, maker of Black Swan Phonograph records. This company of which Harry H. Pace is President started making records by the Race's singers and musicians just 6 months ago and has met with unprecedented success. Beginning in a small basement room with Mr. Pace and

one clerk it has grown to a position where it employs 15 people in its office and shipping room, an orchestra of eight men seven district managers in the larger cities of the country & ships out of its plant over 2500 records every working day. It is represented in every large city in the country by over 1000 dealers & agents and ships its product to the Philippines & the West Indies- The company is now producing a talking machine which it has named 'The Swanola' after its famous Black Swan Records. The move to larger quarters was occasioned by the necessity for taking care of its business. It has met with persistent opposition on the part of some companies making records who have sought to kill off the Pace Company by resorting to the temporary use Race singers.

DEC 1921 'Black Swan Artists Notes'

N.Y. Dec. 5- Ethel Waters & her Jazz Masters registered a distinct success in Baltimore last week. The Baltimore Afro-American could not have been more lavish in its praise of the company's work. The demands for the appearance of the Black Swan Troubadours throughout the country are many; Columbus, Springfield & Dayton are making business preparation to greet Miss Waters and company on Dec. 15, 16, & 17 respectively.

Alberta Hunter, who's record of 'How Long Sweet Daddy, How Long' so popular in the middle west, is soloist at Dreamland - Chicago.

Creamer & Layton have given up the idea of putting out a big colored show for the present, & are busy grinding out another 'Strut Miss Lizzie'.

Inez Richardson who will be heard soon throughout the country in recitals is teaching school in Washington D.C.

The Four Harmony Kings score

one of the biggest hits in 'Shuffle Along' and literally stop the show in the second act.

Ivan H. Browning of the Four Harmony Kings, one of the leading race tenors, made his debut as a soloist for phonograph records recently when he recorded 'Christians Awake'.

Jimmy Johnson who has attracted attention as a piano soloist for piano rolls is now officiating in a similar capacity for Pace Phonograph Corporation.

Ethel Waters must not marry - signs contract for big salary - providing she does not marry within a year. It was to numerous offers of marriage many of her suitors suggesting she give up her professional life at once for domesticity that Mr. Pace was prompted to take this step. Miss Waters contract makes her the highest salaried coloured phonograph star in the country.

JAN 1922 - '\$104,628.74 paid for Black Swan Records' Patrons of the Black Swan Record paid \$104,628.74 for reproduction of the singing and playing of negro musicians during the eleven months from February 1921 to Jan 1, 1922 according to a statement issued by the Pace Phonograph corporation, manufacturers of the Black Swan records and the Swanola Phonograph with offices at 2289 Seventh Avenue New York City. The company was organized by Harry H Pace formerly of the Standard Life Insurance Co. Atlanta Ga. & afterwards of the firm of Pace & Handy, music publishers. When he started the phonograph record company, opposition from other recording companies took the form of a boycott on the Pace-Handy publications to such an extent that Mr. Pace was forced out of the company as a measure of self protection. Beginning February 1921, Mr. Pace devoted all his time to the Black Swan proposition and cash receipts for the month totaled \$674.64.... But receipts for December 1921 were \$20,467.82. The eleven months bringing in a total of \$104,628.74.

Jan 1922 (continued)

The receipts for this corporation are largely from colored people. It is worthy of note that sharing in the prosperity of this company are colored employees, including singers, musicians, composers, printers, and many others. The company announces disbursements of \$ 101,327.17

APRIL 1922 'Black Swan Takes Over' Company'

Negro concern buys Remington Phonograph Corp., a large concern founded by grandson of inventor of Remington Rifle & Remington typewriter. The successful bidder and purchaser of the plant was representative of the Pace Phonograph Corp. makers of Black Swan record of which Harry H. Pace is president. An interesting feature of the sale is that it was in this plant that Mr. Pace first began to make phonograph records. The hostility of certain large companies to his entering the record business was so great that they purchased this plant from its then owners and sold it to the Remington concern in order to shut off Mr. Pace's facilities for manufacturing. Undaunted he went ahead and in face of many obstacles placed the Black Swan record on the market. In 12 months the company has been so successful & made so much profit that it was able to buy the same plant that its competition had sought to keep it out of a year ago. Fate sometimes plays queer pranks and this is one of them in connection with the development of a new field of negro business.

May 1922 'Pace Phonograph Records Native Music'

The Pace Phonograph Co. presents this month in a series of records Belasco's South American Orchestra composed of native South American players, under the direction of Lionel Belasco, famous & well known throughout the islands and South America as a bandmaster. This group of musicians have produced some wonderful music of melodies in characteristic South American dance tempo. These records will be welcomed by the public familiar with this music and by the public generally.

Pace also presents for the first time Handy's Memphis Blues Band in a double disc record. This orchestra is directed by W.C. Handy to whom rightfully belongs this credit of having originated the Blues idea in musical composition. Mr. Handy's compositions in Blues are standard.

Dec. 1922 'Black Swan Exclusive Artists'

Some of our exclusive artists at this time are Trixie Smith, Etta Mooney, Josie Miles, Mary Straine, Florence Cole-Talbert, Antoinette Barnes and Donald Haywood.

'Black Swan Adv't - - -

Exchange your old, worn or damaged phonograph records for new Black Swan Records at Kelley's 2289 Seventh Ave., 15¢ allowed on records of any make, on each new record purchased. A new Blues record is out by Ethel Waters and several special Christmas records.

G. Roscoe Snowden, Music Publisher, 612 Safety Building, 1547 Broadway New York announces that 'Please Don't Tickle Me Babe', a novelty - Song fox trot is now on sale at all music dealers. It has been recorded by Josie Miles on Black Swan Record.

March 1923 "Two A.M. Blues"

Song writers J. C. Johnson and Roland C. Irving present first real "novelty" blues called 'Two A. M. Blues'. This number sung by Trixie Smith, winner of the recent & historic Blues singing contest in this city, will be released on Black Swan records in March. The absence of Jazz and the use of musical effects that impressed the idea conveyed in the lyrics.. on the listener combined with Trixie's inimitable singing...to make this a remarkable record. Johnson and Irving also wrote 'Harmony Blues' sung by Etta Mooney-- and 'You're Fooling With The Wrong Gal Now' sung by Josie Miles for Black Swan.

April 1923 - "Black Swan Adv't"

'Laugh, Cry and Sway to the irresistible strains of "Laughin' Cryin' Blues" and "Starvin' For Love" by Julia Moody..

We always Want Live Agents Everywhere.... Black Swan Adv't Business People!

Music stores, Drug stores, Furniture Dealers, News stands, Cigar stores, Manicuring and Hair Dressing parlors, Confectionary stores, shoe shining parlors, delicatessen shops and all other places or business catering to retail trade can gain popular patronage and add to gross business done by acting as agents and distributors of Black Swan records, the most popular and perfect records made. We pay all postage and express charges on shipments. Interest yourselves and write or wire us immediately..... If any time you cannot purchase Black Swan records in your city, write us. All popular records, 75 cents each. Any three records sent postpaid on receipt of retail price, no matter where you live, or balance C.O.D. if you send deposit with order. Send for complete catalog of over 300 selections..... This company made the only Grand Opera Records ever made by Negroes. All others confine this end of their work to blues, rags, comedy numbers etc..... list of artists includes many of the most prominent concert artists as well as vaudeville stars.

JUNE 1923 'Black Swan Company celebrates second Anniversary' - fit releases for our anniversary are 'Brown Baby'---'Ain't Gonna Marry' on Black Swan 14145 and 'Memphis Man'---'Midnight Blues' on Black Swan 14146; both by the 'Queen of The Blues', Ethel Waters. Miss Waters occupies a unique position... all her own in the singing of the Blues. Miss Waters changed the style of Blues singing overnight and brought a finer interpretation of this work. She is popularly known as 'Miss Black Swan'. Booked the year around in vaudeville, she packs em in at every performance. Miss Waters is an exclusive Black Swan star under a long time contract.

'Notes' about other Black Swan Artists.....

Trixie Smith - came out of the West, bringing with her 'Trixie's Blues' with which she won a sil-

Trixie Smith(continued)
 var loving cup in the national Blues singing contest at Manhattan Casino in New York. The cup was presented to her by Mrs. Vernon Castle. Trixie was signed up by Black Swan as an exclusive artist and her records are very popular.

Josie Miles -has made a number of records for Black Swan. She is at present appearing in vaudeville throughout the South.

F. H. Henderson- The director of Henderson's Dance Orchestra is regarded as the best pianist in New York. He has been identified with Black Swan from its inception and for a long time served as recording manager. He directed successfully the first tour of Ethel Waters Black Swan Troubadours. Mr. Henderson is in great demand both as an accompanist and for recording work.

Juan Harrison- Black Swan recording artist has been member of the 'Broadway Jones Entertainers'.... very popular in Gotham. Broadway Jones, popular orchestra leader of Palm Beach fame opens his self-styled supper club at 65 W. 129 St. Directing the orchestra is his personal accompanist, Mr. Leslie Hutchinson.

Earl Westfield has recorded two selections for Black Swan. He is billed as 'The New Bert Williams'.

Antoinette Gernes- enjoys the distinction of being the first colored singer to make a grand opera record. For years she has been a protege of Mary Garden and during the season of 1921-22, Mrs. Gernes sang several important roles in the Chicago Grand Opera company at the Manhattan Opera House in New York City.

Florence Cole-Talbert - perhaps the best known concert artist of the Race. She has remarkable personality that makes her a favorite everywhere. Her voice is a remarkably fine coloratura soprano and she has done some records for black Swan that have met with favorable comment from high music

critics. She is a resident of Detroit and the daily papers of her city have been unusually enthusiastic over her singing.

Chas. Winter Wood is known throughout the country as an elocutionist of rare and unusual ability. Mr. Wood is Northern Financial Agent of Tuskegee Institute, but for many years he taught elocution and voice training at Tuskegee. He is doing a series of unusually good records for Black Swan and his records offer a rare treat to lovers of clean fun.

W.H. Farrell is of the vaudeville team of Farrell & Hatch who are booked solid over Loews circuit in the east and Pantages circuit in the west, the year round, season after season. They are extremely popular wherever they appear.

HENDERSON'S DANCE ORCHESTRA played a solid season at Terrace Gardens in New York opposite another orchestra. They were so popular with the patrons that whenever the other orchestra played the dancers all rested, waiting for Henderson's crowd to begin. They are masters of the art of playing modern dance rhythm.

Editors notes
 You have just been relegated to a chronological potpourri of statistics and information which has been exhumed from periodicals of Black Swan's day. It appears that Black Swan's lavish advertizing display in June of 1923 was their 'Swan Song'. After this month the dark shroud of obscurity enveloped itself over Pace's record 'Bubble'. Little is known of its capitulation. The date of its exit could be any day during the Autumn of 1923. It is known that Paramount acquired many of the Black Swan masters; several being issued in Paramount's 12100 series.

THE NEXT ISSUE WILL PRESENT THE BLACK SWAN CATALOGUE. All readers are invited to send us statistical & factual information on Black Swan records that they may own. This will be coordinated into the next issue's Black Swan catalogue Collation...

Wee Willie Robyn now an Exclusive Cameo Artist - Formerly with Victor - Robyn has recorded Ernest R. Ball's 'Ten Thousand Years From Now' which will be released shortly by Cameo Records.

Victor announces 3 blue Specials by Ethel Ridley, James P. Johnson and Rosa Henderson. This is the second special list of blues records released by the Victor organization.

Sign up Porter's Blue Devil Orch. by Starr Phonograph Company who make Gennett Records. Two recordings 'E Flat Blues' & 'Original Charleston Strut' were first recordings to be made of Porter's organization who hail from Chicago.

Whiteman to Play At Palais Royal. -started recording of his latest popular dance hits at Victor studio in New York City

Weems Orch opens at Trianon- Weems Bros, Art(trombone); Ted (cornet); have had their orchestra known as Trianon Ten booked by Paul Specht at new Trianon Ballroom, Newark N.J.

Tate's Vendome Orch. records for Okeh Discs
 Not long ago Okeh sent special recording outfit to Chicago, and among the first recordings they made were several by Erskine Tate's Vendome Orch...In a very short time 'Chinamen Blues' & 'Cutie Blues' will be on market. Tate, in addition to being an orchestra leader, is the largest dealer in race records in Chicago. He's located on 31st Street.

Memphis Five at Rosemont Hall in Brooklyn.

Ray Miller now at own Dance Place \$60,000 dance hall called Paradise Dance Palace, Broad & Hill Street Newark N.J.

Mamie Smith uses new 'Blues' song 'Sweet Pain' in her vaudeville act, called Jazz Hound - Trent and Irving of the Blues Dept. of Fred Fisher Inc., (publishers of the song) are the composers of it.

Around 1905, this writer and many other vaudeville fans enjoyed the antics, jokes and songs of George 'Honey Boy' Evans, famous minstrel, who played the theatres all over the nation. He wrote several popular songs among which was the famous 'In The Good Old Summertime'.

In 1912, the great George M. Cohan starred him in a spectacular show. 'The Honey Boy Minstrels', with an all star cast, including the Six Brown Brothers, the then most famous exponents of the saxophone. This show topped the great ones produced by George Primrose, Eddie Leonard and Lew Dockstader (featuring Al Jolson) of which I was a member.

I didn't know then, that someday, I would be the manager of Roy Evans, 'Honey Boy's' nephew.

Roy was born in Evanston Indiana, moved to Texas, where he was a Texas Ranger for several years. A comical witty fellow, he developed into a comedian & played many clubs and theatres. His unique style of singing and yodeling - 'The St Louis Blues' was really something different.

He told 'Jelly Roll' and me, that while playing in a Chicago 'Hot Spot' in 1927 he got caught in the middle by trying to get out of a revolving door, while an outside mob was shooting to get in it, and the mob inside was trying to shoot at the outsiders. Roy said all he could do was to keep on revolving until the cops came. 'Jelly' eager to top him told one of his fabulous voodoo tales.

Roy came to New York City in 1928, played lots of clubs and theatres - Earl Carroll vanities - in vaudeville with Ben Bernie's Orch. with George Raft as a hooper - with Walt Rosener's famous Capitoliens (20) at Capitol theatre, featuring Lou Bring, pianist and Frank Siegreest, famous trumpeter..... While playing in a New Jersey club, he overturned a portable piano, broke an ankle and hobbled around for a long time. He could drink a dozen cups of coffee each day.

He made loads of records for Columbia, with James P. Johnson and many all star groups. His records were advertized in 367 newspapers & at that time were the companies best sellers. His most talked about record was: 'Georgia's Always On My Mind', prior to Carmichael's of the same title. Roy and James P. were a terrific combination and loved to work together. The records sold big in England and I knocked myself out trying to book him in the 'Kit Kat Club', London of which I was American representative. I booked Johnny Marvin there and he laid an egg. As 'Sammy Cloud', Roy sung and played on several sides for the Grey Gull group of 7 labels including 'Madison', which resulted in millions of sales through Woolworth Stores. Among latter were: 'There's Nothin' Funny About That', 'That's Like It Oughta Be', written by Roy and me, and later recorded by 'Jelly Roll'.

In 1928, Roy got a big kick out of his association with the famous 'Our Gang Kids' particularly 'Lil' Farina, who was managed by your writer and who made the Duke famous.

Another 'Our Gang Kids' favorite of Roy was the robust little chap referred to as 'Fatty'. His real name was Joe Cobb and of course by being a Texan, he and Evans were quite the pals. One day 'Fatty' made this most complimentary remark to the appreciative Evans, "You tell me all the records you've made and I'll tell you whether I have them"... Roy Beamed...

Incidentally, 'Fatty' Joe Cobb had a talented secretary and valet known as 'Cry Baby' Godfrey. 'Cry Baby' (who was the cousin of prizefighter George Godfrey) made Okeh records and was one of 'Jelly Roll' Morton's best friends. It was quite a combination when 'Wining Boy' & 'Cry Baby' got together. 'Wining Boy', (a name associated with 'Jelly Roll' due to the wining intonation of Jelly's voice) and 'Cry Baby' (always crying the blues) were quite a twosome.

Your writer spent lots of dough trying to interest record companies in the kids for 'Our Gang Records', but they told me that kid records were unthinkable - Look at 'em now.

I have not seen or heard from Roy in 25 years, and now have to assume that he has passed on. He was one of the finest pals I ever had..

THE UNITED STATES RECORD CORPORATION AND ITS
SUCCESSORS - SOME AFTERTHOUGHTS
BY Ray Wile

Last issue's article on the ramifications of the United States Record Corporation sparked some memories that I had of it. I have been amused by--stander watching the twistings & turnings of the Royal and Varsity lines all since 1940.

Little known material can be found in print on the Corporation. Two articles were found in Time, (Feb 9, 1940 & December 9, 1940) and a short notice was uncovered in the the New York Times of September 1940 concerning the reorganization of the firm.

The United States Record Corporation was originally started as a low priced competitor to the big three; Victor, Columbia and Decca. It was organized in 1939 by Eli Oberstein, a one-time Victor recording executive who left with a group of the Victor artists, & was able to obtain \$500,000 to start a company with. Oberstein apparently had the Decca example before him and felt that he too could build up a big and profitable operation.

The sources of the recordings issued by Oberstein are interesting. Some, in the race series were apparently from old Gennett-Champion masters although the artists were disguised. Other matrices were from Crown. In the classical field the main source of material seems to have been the Telefunken catalogue although original recordings were also done.

By February 1940, the firm seemed to be doing quite well. It had been pressing for about six months and already had sold over 1,500,000 records--not too much by today's standards yet a creditable amount in 1940. It is interesting to note that Oberstein admitted in the Time article that his biggest hits were those with suggestive lyrics. He apparently was referring to USRC's biggest hit, Johnny Messner's "She Had To Go & Lose It At The Astor". The "It" was for her fur coat.

Yet all was not too rosy for the Oberstein operation. In mid 1940 the companies pressing plant, owned by Scranton industrialists was extracted from the U.S.R.C. corporate set up.. The death knell of the USRC was the general lowering of prices by Victor and Columbia. Decca withstood the shock, but junked its classical catalogue in doing it. The USRC could not stand it in its shaky condition. By September the firm was in the courts with a petition for reorganization. At that time it owed \$250,000.

Printed mention of the USRC seems to end with this. That the firm continued is questionable, unless the later Oberstein firm "Elite" was a reorganization of the United States Record Corporation.

By Fall of 1941 the Royale and Varsity records were being sold or dumped in at least two separate stores in lower New York. At one store, almost a complete catalogue could be purchased at nineteen cents per record. (Coyne's Record - Shop, New York - now defunct)....

It seems obvious that USRC was out of business.

Yet the same was not true with the USRC masters and with Mr. Oberstein. With the bankruptcy of USRC and the probable sale of its masters it would also seem to follow that whoever bought the masters would not have to pay performer royalties.

In late 1940, Musicraft Records, then a longhair outfit, began to bring out a cheap line of records under the name of "Masterpiece Records". These were designated as Symphony Orchestra, Tenor with Orchestra, soprano with orchestra, etc. According to the December 9, 1940 Time article, they were utilizing the Scranton pressing plant that had formerly pressed the USRC records. These were peddled in the five and tens and in drug stores mainly and did not infringe upon the main Musicraft catalog. Yet all of the master indication on

these records point to the USRC as the source of the masters. They have the US type number that was used on Royale and Varsity. Musicraft also had a reorganization about this time. Possibly some sort of deal was worked out where Musicraft bought or leased some of the masters. The Masterpiece line was discontinued after about a year or so.

After this, the masters began to appear on many different labels. Some of the firms surprisingly enough were being run by Eli Oberstein. Masters have been traced on the Classic, Concertone, Davis, Elite, Firestone, Juke Box, Montgomery Ward, Philharmonic, Sonora & Top Hat labels. There are others but these come readily to mind.

Classic, Elite and Hit were pressed by the Elite Record Co. run by Mr. Oberstein. This company also managed to issue recordings of New hit tunes during the Petrillo record ban by arranging sessions in Mexico and in Europe. This did not endear the company to the musicians union and it seemed to disappear soon after the end of the recording ban.

Royale and Varsity masters then began to appear on Sonora which it is believed Mr Oberstein was connected with. Sonora rode out the war with a decent sale, did some original recording of its own and then went out of the record business. Soon after this, the Wright Record Corporation was formed which restored the trademarks, Varsity and Royale. Surprisingly enough, the same old masters were trotted out and the Meridan, Connecticut pressing plant of Sonora was used for pressing.

Production facilities were limited here so the facilities of the firm owning Continental were used for a time. After Continental brought out the Remington line these facilities were no longer used since Continental had enough work to keep themselves supplied.

The Harmony connection with the Wright Record Corporation has always been a mystery. The only possible connection that can be seen is that Columbia wanted a low priced line, pressed the Harmony group and had Wright Record Corporation handle it. The laminates look

like Columbia pressings.

The Wright Record Corp. had some other sources for masters. Besides the old USRC masters from Sonora, they also had the material Sonora recorded and the material belonging to Majestic, another firm that went bankrupt.

The Royale and Varsity lines did not always stay in Connecticut. The labels soon migrated, along with the masters to New Jersey and the Record Corporation of America. (Remember) Not RCA of Victor fame- but RCA of Oberstein fame.)

Here they have rested for the past few years. In that period other labels have come under the Royale-Varsity sway. Musicraft went into bankruptcy and after a short stay at MGM which found little in the way of Musicraft masters, finally rested the masters with the Record Corporation of America. Here the Musicraft line has been extensively reissued..... A strange turnaround when one considers that the roles were reversed in 1940 with Musicraft bringing out the Royale masters. Another firm which was submerged into this corporation was Allegro, - most of whose tapes and masters were bought at the bankruptcy of 1952.

And so the Record Corporation of America goes on its way with the ever present Eli Oberstein in the scene. That it no longer controls all of the original Royale and Varsity masters is evident. Certain popular and jazz bands would have been reissued on their label if the company still controlled them. In an interview with one of the pianists for Royale, Alfred Mirovitch, he sadly informed me that the masters of his recordings were lost as far as repeated inquiries on his part could ascertain.

RECORD RESEARCH

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NEW ORLEANS JAZZ BAND

The following is a detailed listing of a name which has been found on several recordings between 1919 and 1925. It has been established that at least three groups were responsible for the musical presentations each being a separate entity. The early groups appearing on Gennett and Okeh were apparently diverged from the organization(s) which later recorded for the Banner -choerme. Jim Moynahan, pioneering musician & musical historian, has given a personnel identity to the early Gennett session. Noted collector and researcher, Herb Thrane, has provided us with some interesting comments and statistics about the Okeh recordings. The Banner labels were identified overall by two of the participating musicians: Wilder Chase-pianist; and Andy Russo-trombonist. Acknowledgements also to Alden Armagnac, Walter Allen, Carl Kendziera, Ken Hulsizer, Dan Mahony and Helene Chaura for their aid.

Original New Orleans Jazz Band - Eddie Edwards-tb; Frank Christian-corn; Johnny Stein-dms; Achille Bacquet-cl; Jimmy Durante-p (this information appeared in 'Needle 12/44, 'Index To Jazz Vol.3-p.51 and Jazz Record 2/46 from notes by Jim Moynahan- recording is in collection of Ken Hulsizer)

early 1919

6091 Ja - Da Madley Gnt 4508
6092a Never Had No Lovin' For A Long Long Time - -

New Orleans Jazz Band (personnel unknown) - ol, tb, p, bj, & dms. - instrumentation provided by Herb Thrane who usually compares this group to the work of the 'Louisiana Five'

c. April 1919

477-B Ole Miss Ok 1156
478-B Ja Da - 1155

Lillian Harris accomp. by Original New Orleans Jazz Band - Dick Landen or Ellsworth Evans-cornet; Sidney Aredin-clarinet; Andy Russo-trombone; Allie Hanned-piano; Tom DeRose-dms. (personnel provided by Andy Russo)

c. Feb/June 1923

5051-3 Four O'clock Blues Ba 1173, Re 9445
5052-1 Sugar Blues - - - -
Baby Won't You Please Come Home - 1212, - 9497
Mama's Got The Blues - - - -
5187-5 Down Hearted Blues - 1224, - 9510
5188-5 Gulf Coast Blues - - - -

New Orleans Jazz Band - Ellsworth Evans-corn; Sidney Aredin-cl; Andy Russo-tb; Wilder Chase-p; Tom DeRose-dms (personnel provided by Wilder Chase)

c. Feb 1924

5422-1 Tin Roof Blues (no drums) Ba 1318, Re 9615
It had To Be You De 335, Tri 11383(1), Carn 11383(1), Penn 1983 (1).
My Papa Doesn't Two Time Anymore Do 338
10083-1 Linehouse Blues Dq 338, Tri 11382(2)
10084 ? ?
10085-2 Down Where The South Begins
add unknown banjo
5623-3 3008(4) Dixie Flyer Sam Do 401, Ba 1428(3), Re 9725(3), Or 255 (4)
5624-1 12010 I'm Gonna Get Acquainted In A Quaint Old Fashioned Town Do 389
5624 12010-2 I'm Gonna Get Acquainted Ba 1428(3), Re 9725(3)
2044 12011-1 How Could You Leave Me Now Do 387
2044-1 How Could You Leave Me Now Or 271(6)

c. Jan 1925

5679-1 My Lovie Lee Or 269(6)
5680-1 2083 Copenhagen Ba 1445, Re 9739, Do 416(5), Or 291(6)
? ? Hot Sax Do 3439, Or 315(6)

May 6, 1925

6006-1 Some Of These Days Ba 1544, Re 9839, Do 3509
6007-2 My Sweet Louise Ba 1556, Re 9852

June 12, 1925

6046 Right Or Wrong ? ? ?
6046-2 Right Or Wrong Or 445 (6)
6047 Red Hot Henry Brown ? ? ?

Oct 8, 1925

6216-3 The Camel Walk Ba 1618, Do 3590, Re 9923
6217 (not NOJB item)
6218-2 Melancholy Lou Ba 1624, Do 3594, Re 9920, Or 497(3)
The next side although listed as NOJB is a problem child and warrants further investigation (no instrumentation details)
1029² Tiger Rag Ba 6049, Or 984(6)

c. Jan 1927 ex

NOTES: (1) Schubert's Metropolitan Orch - (2) Golden Gate Orchestra - (3) Six Black Diamonds - (4) Miami Jazz Band - (5) Rialto Dance Orchestra - (6) Dixie Jazz Band

Eubie Blake (see issues 1,2 & 3)
Herb Thrane of Milwaukee reports
of the following Eubie Blake items
under the alias of John Martin
Orch. Ben Roberts vocal
(stems from the Crown)

1234 Please Don't Talk About Me
When I'm Gone Broadway 1448
1295-1 Two Little Blues Little
Eyes Broadway 1460

HMV files via Brian Rust & Walter
C. Allen give

69683-1 Thumpin' N' Bumpin'
69684 Little Girl
69685 My Blue Days Blue Over
Date given as June 3, 1931

Frank Gillis of Forest Hills N.Y.
reports the 'Broken Busted Blues'
is also on Edison cylinder 5041..
His source of information was
Jazz Music Vol. 4 #3, p.23

FORD DABNEY (see issue 2)

Herb Thrane adds these master
numbers for the following sides:
1269 Indigo Blues AeVo 12097
842 A Winning Fight - 12004

Jean Avery of Paris France ad-
vises us that AeVo 12097 was in-
itially issued on Ae Vo 1207.

LITTLE MT. ZION BAPTIST CHURCH OF
HARLEM -piano accomp.

from N.Y. Apr.26,1926

X-88 Didn't It Rain Gennett3334
X-89A No Ways Weary -

Mr. Harrison Smith adds another
Fats Waller recording to the Wal-
ler discography.... Although the
listing so indicates 'piano ac-
comp.' with no reference to Wal-
lar's participation, Mr. Smith
advises us that Waller was the
pianist.

"On the date, the choir had such
a good time recording with the
'Effervescent Fats', one of the
singers, a celebrated concert ar-
tist, decided to let her hair
down and holler and wallow with
Waller. She assumed the phony
name of Caroline Johnson and the
following sides resulted!"

CAROLINE JOHNSON- Blues Acc. by
Fats Waller-piano

from N.Y. May 3, 1926

X99B Ain't Got Nobody To Grind
Ma Coffee Gennett3307
X100 Mama's Losing A Mighty
Good Chance -

Also on Champion 15101A & 15102A
respectively.

These items were among features
promoted by Harrison Smith to put
over Gennett records in the East.
Smith further remarked that the
above Caroline Johnson was not the
same artist as the one on Perfect
103. (Aural comparison)....Record
Research thanks Walt Allen for the
Gennett ledger statistics.

JABBO SMITH

Herb Thrane of 3847 W. Michigan,
Milwaukee Wisconsin has had the
good fortune to play several sides
for Jabbo Smith who is now a Mil-
waukee resident. Here are some of
the results:

Jabbo is NOT on Clarence Williams
'Jingles' and 'Shake 'Em Up' -Par-
amount 12587 ..

He is NOT on Pickett-Parham's A-
pollo Syncopators 'Mojo Strut' or
'Alexander Where Is That Band' on
Paramount 12441.

He is on Thomas Morris 'Ham Gravy'
Herb asked the assistance of col-
lectors who own any buff (yellow)
celor Bluebirds which feature the
Burns-Campbell Orchestra and have
an Armstrong or Jabbo Smith trum-
pet stylist present within the or-
ganization. Jabbo dimly recalls of
his participation with this group
and mere than likely an aural ap-
preciation of the record may ac-
tivate Smith's memory. Herb would
like to correspond with anyone
who would be in a position to dub
one of these Burns-Campbell Blue-
birds for him. See address above.

Rev. SAM HALL JONES

463-2 Praying For the
Pastor Oriole 719

464-2 Baptize Me -

515-2 Dying Gambler - 745

516-1 After A While -

613-2 Death's Black Train - 794

614-2 I've Left This World
Behind -

Twin-turntable aural comparison
shows 463-2 and 516-1 to be ident-
ical with 6764-2 and 6765-1, respec-
tively, of the same titles on
Domino 3853 as by Rev. J.M. Gates
(report Carl Kendziora and Perry
Armagnac).

So at least two of Oriole's "Rev.
Sam Hall Jones" sides are actually
by Gates. It seems likely that the
same is true of the rest above, &
of any others; since Oriole at
this period customarily used Plaza
(Ba-Re-Do) recordings, and all the
titles appear to have been issued
on Ba-Re-Do as by Gates

JAMES 'BEALE ST.' CLARK

"A recent acquisition was an item
by James 'Beale St.' Clark on Co-
lumbia 36948, doing 'Get Ready To
Meet Your Man! The tune, a compe-
sition of Clark's, struck a fami-
liar note and a little diligent
searching revealed that this is
the same tune that Jazz Gillum
recorded for Victor as 'Look On
Yonder Wall', "he reports Anthony
Rotante. "Clark used his true
name on Columbia and his pseudo-
nym of 'Memphis Jimmy' on Victor
and the composer credit is simi-
lar."

THE SOUTHERN SERENADERS

140819-2 I Miss My Swiss-vo Billy
Jones Harmony 4-H
140820-2 Alone At Last - 5-H

Recently there has been a controver-
sy about these discs whether they be
genuine Fletcher Henderson items in-
cluding Louis Armstrong as the solo-
ist; or were they the output of a
Sam Lanin aggregation.

Don Redman, well known musician, ar-
ranger and Henderson alumnus clarif-
ies this matter (after an aural ap-
preciation) with the report they are
bonifide Henderson recordings with
Louis Armstrong as the soloist.

Redman declared that they were his
arrangements and that his clarinet-
can be heard in the closing passages
of 'I Miss My Swiss'.

TWO PURITANS OF 11251 P & I

Manhattan Imperial Orchestra
1435B Wet Yo' Thumb Puritan 11251B

This side appears on the Olympic fam-
ily label- Melody 1435B as by Hender-
son's Dance Players. This Puritan
was Manufactured by Bridgeport Dis &
Machine Co., Connecticut.

Another Puritan 11251 has been un-
covered, this item being:
Jelly Roll Morton and his Orchestra
1435-2 Muddy Water Blues

The reverse of this particular 11251
is Fletcher Henderson and his Orch
version of My Sweetie Went Away
1459-1

Both recordings of 11251 are differen
(no label errors)

JIMMY RODGERS

H.C. Gainey of Hartsville, South
Carolina would like to know the i-
dentity of the trumpeter on Jimmie
Rodger's 'Blue Yodel #9.

SWIFT JEWEL COWBOYS
Mike Zaccagnine of N.Y. requests per-
sonnel on Swift Jewel Cowboys

Vo - 05449 Rose Room (MEM 123-1)
Mike indicates that the organization
consisting of tp, cl, accordion, v,
sax, P, G, & drums gives Rose Room
a red hot treatment- solos galore.

THE 7 BLUE BABIES - Edison 14016 L
N-920-A-1-3 Heigh-Ho! Ev'rybody,
Heigh-Ho! -fox trot with
singing

This is an interesting side which
features hot sax, tp, tb, & piano..
Other instruments heard are low reg-
ister clarinet, an off-beat cymbalist
and another rhythm instrument. This
particular Edison is a lateral flat-
disc production and dates about 1929.

BLIND GARY

17878-2 I Saw The Light (Melotene
17896-1 Lord Stand By Me) 60565

** Both sides list 'vocal with
Guitar Acc.'
comment: A different voice can be
heard on each side. Who's Blind Gary?

A COLUMN DEVOTED TO THE DISCOGRAPHICAL DEVOTEE OF EUROPEAN JAZZ WITH ESPECIAL EMPHASIS ON THE PERIOD ENCOMPASSED
BY THE GREAT WARS

by
Hal Fluker

BOOK REVIEW

Lange, Horst H. - DIE DEUTSCHE JAZZ - DISCOGRAPHIE: (Berlin-Wiesbaden:

Ed. Bote & G. Bock Musikverlag, (June), 1955), 656 pages

Distributed in the United States by: Trans-Oceanic Records Inc., 401 West 42nd Street, New York City 36, N.Y.

.....Price: \$5.00

The last decade has already seen the publication of Danish, (1945), Swiss, (1945), Swedish (1953), and Italian, (1953) discographies. The discographical sections of these works ranged approximately 103 pages to 160 pages in the case of the Italian work. And now, an indispensably-needed German label discography appears as the newest in a non-connected series of European-label publications. Entitled, "Die Deutsche Jazz-Discographie", this massive 656-page tome, authored by the eminently well-known German discographer Horst H. Lange is a welcome addition to the informational storehouse of European-label releases. Of all the European-label discographies published, this work is, by sheer virtue of the profuseness of German label issues alone (during the past 35 years), the most ambitious undertaking and when viewed in the microcosmic light of the socio-historical context of the period covered (1918 to 1954), undoubtedly the most informatively absorbing. Where the Scandinavian discographies listed works recorded only in their respective countries to the exclusion of non-Scandinavian recorded works, and where the Swiss "Swing Discographie" omitted all references to matrix numbers, Lange's discographical reference work not only lists recordings, both German and non-German (Lange's sine qua non of a recording's inclusion being its issuance on a German-manufactured label) but lists too, in lavish supply -- lavish, when one bears in mind that in many instances access was not to be had to the files of the German record firms ravaged by World War II an extraordinary high proportion of matrix numbers in relation to the number of titles given.

Of particularly great importance is a prefatory section delineating in minute detail over fifty current and non-current German record labels listing all their numerical release series and their intricate maze of tie-ups through various period with American, French, English, Swedish, Danish, Swiss, Belgian, Dutch, Czechoslovakian, et al. record firms. Esoteric names such as, Artiphon, Clausophon, Gloria, Kalliepel, Pallas Phonocord, Stradivari, Televox, Tri-Ergon and ultraphon as well as the more commonly known Amiga, Brunswick, Columbia, Electrola, Gramophon, Odeon, Polydor and Telefunken are just a few of the labels detailed. This section alone gives evidence of painstakingly exhaustive research in the heretofore almost virgin haze of obscurity surrounding German labels.

The discographical section encompassing 611 pages and listing over 600 recording groups, is arranged in strict alphabetical order, each sectional unit containing at its conclusion cross-references listing other sections where may be found further recorded works of the artist.

Although the discography is arranged in alphabetical order it may be of some practical value in viewing the discographical grounds covered from the frame of reference of geographical recording locations, to dichotomize the areas covered: German-recorded (i.e., works covered in Germany) and non-German recorded (i.e., all works not recorded in Germany). Within this geographical framework we are enabled both to scrutinize the fascinating panoramic recording scene in Germany during the last three decades and to draw vital statistical data therefrom and to focus attention on important non-German works released on German labels.

Let us proceed with the field covering the non-German recordings, which constitutes about 75% of the total recorded works listed. It may be observed that within this area, American, English, Belgian, French, Dutch, Danish, Swedish, Czechoslovakian, Argentinian, Swiss and Austrian recordings are meticulously detailed from such diverse groups as the American 1918 O.D.J.B. Electrola releases (From Victor) to the September, 1954 recordings in Vienna of the Austria-All-Stars on Austroton, from the English Nat Gonella to the Argentinian Santa-Paula Serenaders on Odeon. Students of discography may be astonished to learn that Armstrong's "Savoyagers Stomp", heretofore believed by many collectors to have been issued only on Od (Arg) was released also on Od (G). Ludicrously enough, it is amazing that while the issuance of Benny Goodman recordings was halted by the Nazi regime in November, 1937, recordings by Harry Lipman (Harry Roy) were being issued as late as 1939 and that while Negroes were being castigated by Nazi officialdom, as "half-apes" recordings by the Negro artists Eddie South and Bobby Martin were being released as late as the summer of 1938.

It is, however, in the lifting of the veil of the heretofore obscurity-shrouded German recording scene, especially in respect to the jazz works of the 1920's, that Mr. Lange has made the greater contribution. Within this framework the recording scene in Germany may be divided into the following three periods, each period being, as a result of its coextensiveness in time with a political regime dominating Germany at a given time during the last 35 years, a microcosmic reflection of the dominant zeitgeist of the era: 1923-1932 (the era of the Weimar Republic), 1933-1945 (the 12-yr period of the Nazi regime) and 1945-1954 (the democratic post-war decade).

It may be observed that recording-wise speaking the periods from 1931 through 1934 inclusive, and from November, 1943 through October, 1946, were the most unproductive, the former period producing a grand total of three jazz-worthy sides and the latter period producing not a single recording of even pseudo-jazz value. Thus it behooves us to spotlight the following periods of recording activity in Germany: 1923-1930, Jan., 1935-Oct., 1943 and Nov., 1946-Dec., 1954.

It was from the first period that there emerged -- in terms of whatever jazz was being recorded contemporaneously in other European countries -- a jazz tradition of possibly the highest order in Europe. True, the attempts to play "hot" as is evidenced by the recordings of of "Olive Williams" (who is none other than the international known Dajos Belai), Barnabas Von Geozzy, Marek Weber and others, resulted in little more than an ersatz jazz which

was almost wholly incapable of shaking loose the café 'schmaltz' influences. Withal, Germany was far more jazz conscious than were her neighbors during the 20's. It can be seen that in France, which has been erroneously called the cradle of European jazz, not one native French jazz-recording group came into prominence until 1928, at which time Gregor and Ventura's Collegians move into view. Among the earliest German recording groups may be cited the Fred Ross (1923) and Eric Borchard (1924) orchestras. These groups did on occasion actually play 'hot'. Many expatriate jazz groups including Arthur Briggs, Sam Wooding and the New-Yorkers, were resident in Germany for several years during the twenties and their recordings are fully detailed in Mr. Lange's work. The importance of the recording activities of these groups, both German and expatriate cannot be overestimated. A total of approximately 30 recording groups are meticulously chronicled within this period.

The second period (1935-1943) was without doubt the duller and most unimaginative era. With the possible exception of James Kok, whose 'hot' recording career abruptly ended in Feb 1935 no other German recording group achieved the slightest recognition from 'hot' collectors in other countries. At most the 4 1/2-year period from 1935 to the outbreak of World War II saw the emergence of about 6 mediocre recording groups of whom the best was probably Kurt Hohenberger. Throughout this period only one foreign recording group was resident in Germany, this being the omnipresent uninspired Swiss 'Original-Teddies' (led by Teddy Stauffer).

The wartime recording period saw the importation of several groups from both Germany's ally, Italy, and from the occupied Netherlands. Only one neutral-nation orchestra, that of the Swedish Arne Hultgrens recorded in Germany during the wartime era. This was the period that witnessed the emergence of the whimsical 'Charlie and his Orch.' which group produced a spate of sides from 1940 through 1942, other groups worthy of some note being Freddy Brooksieper and Helmut Zacharias.

One and one-half year subsequent to VE Day, a renaissance German jazz once again commenced to throb as it did in the 20's. The sounds are different but the enthusiasm is as terrific. Here the discographical student of the post war decade of German-recording groups will find a literal mine of discographical information on over thirty German recording groups, among which may be cited Freddy Brooksieper, Dixie Maximators, Kurt Edelhagen, Fatty George, German All Stars, Jutta Hipp, Hans Koller, Two Beat Stompers, Kurt Widman, Helmut Zacharias and many others. Also included are complete discographical listings of the recording activities in post-war Germany of the Danish Svend Amussen, the Dutch Ramblers and the American Rex Stewart and Frank 'Big Boy' Gaudie, inter alia.

The aforementioned hardly starts to give a full picture of the tremendous scope of this massive work.

Perhaps the only fault to be found in this otherwise splendid work -- and a minor one at that in the overall picture -- is a lack of references to matrix 'takes'.

Mr. Lange is to be congratulated for his herculean endeavor, resulting in a milestone of European jazz enlightenment.

----- FOOTNOTES TO THE DJANGO REINHARDT "BLUE STAR" / "DIAL" DISCOGRAPHY -----

A light-blue label copy of Blue Star 38 recently acquired by this discographer (bearing a tenor-sax-playing musician caricature) and apparently released subsequent to the emergence of the BLACK label, gold-lettered Blue Star issues gives the part numbers corresponding to matrix numbers ST2087-1 and ST2108 as Part 5763 and Part 5759, respectively, instead of Part 5024 and Part 5176, respectively. However the 'takes' on both label variations of the Blue Star issues appear to be identical. Can any readers supply Part numbers other than those given in the June issue of Record Research?

Amend the following: Delete inclusion of Dial (L.P.) 214 corresponding to Matrix number ST2089-3. This side viz., "Folie A Amphion", was not issued in the United States by Dial or any other label.

#4 ST2104(-1?), (-2?); Part 5755-"September Song" BSt46(?); Cel(It)TZ3013(?); Dial (LP)214(*)

Note: Charles Delannay in his Django Reinhardt SOUVENIRS list no 'Take' for matrix number ST2104. However, the Italian "Celson" release stems from take "2". The Dial (L.P.) 214 version of 'September Song' appears to be identical with the Celson issue. Can any readers inform us as to whether or not any 'Take' is indicated on the French Blue Star issue (#46)? If matrix number ST2104 on the Blue Star release bears no 'take' we may assume this issue to stem from take "-1" in which case it would appear that the Blue Star and Dial versions originate from alternate takes.

#4 ST2106(-1?), (-2?); Part 5757 "I'll Never Smile Again" BSt42(?); Dial (L.P.) 218 (**)

Note: ST2106 gives no "take" on the Blue Star release. In the absence of a "take" we have arbitrarily designated the Blue Star release as the take "-1"

** The version released on Dial (L.P.) 218 mistitled "I'll Never Smile Again" stems from a "take" differs from that issued by Blue Star. We have arbitrarily designated the Dial issue as the take "-2" version pending further clarification.

In "R.R.", Vol. 1, No. 1 - Feb. 1955, p. 14, this discographer gave the location for the 1927, 14-sided "Charles Ramus and His New Stompers Orch." session, as Brussels. It can be definitively stated that this session took place in London, the pianist on the this date having been identified as Stan Brenders. We are still wanting for information concerning the participating musicians.

The pianist on the Max Abrams dates, omitted from June issue, p. 10 is Billy Mann.
Address all correspondence re Continental Jazz to: Hal Flakser, 8100 Bay Parkway, Brooklyn 14 N.Y. (U.S.A.)

AT LAST, THE NEW SENSATIONAL, 656- PAGE "DIE DEUTSCHE JAZZ- DISCOGRAPHIE"
IS NOW BEING MADE AVAILABLE IN THE UNITED STATES FOR THE FIRST TIME.
PLACE YOUR ORDER NOW AS SUPPLY IS LIMITED.
Allow approximately 3 to 4 weeks for shipping
Order from: TRANS-OCEANIC RECORDS INC.
401 WEST 42nd Street
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Price: \$ 5.25 postpaid.

Charlie Parker is no longer with us, yet his influence on musicians has been so great that his ingenious musical inspiration lives on in the jazz, being created by countless musicians today.

One of Charlie's rare assets was his phenomenal ability to play a composition perfectly from memory after hearing it only once. In late 1946, Neil Hefti was recording "Repetition" for Norman Granz when Charlie walked into the studio. Parker listened to the band run through the rhythms and then asked if he could sit in. He proceeded to cut the session after hearing the piece only once and it became another one of his famous solos.

Charlie started reaching a wider audience when he began touring with strings in 1950-51. His theme song was a catchy piece written for him by Gerry Mulligan called "The Rucker". Norman Granz recorded the tune at a concert and put it in the Norman Granz Jazz Concert No. 1 L.P. under the erroneous title of "I'll Remember April".

One of Parker's most unforgettable works was his Dial Record of "Lover Man", but the same night he was taken to Camarillo for a rest. He was so weak as he played that his friends had to hold him up so he could finish his solo.

There are many musicians and "critics" who have limited tastes in music yet Charlie could never be accused of this. When riding with him in 1952 a hill-billy program came on while listening to the radio. As I reached to turn the dial, Charlie stopped me cold by saying, "Don't you dig those sounds?"; and he went on to explain that he liked all types of music, be it folk, jazz, popular, religious or classical.

-Roger Dunn

HIGHLY RECOMMENDED LP's BY DUNN

1. Lester Leaps In (Epic LP)
2. Charlie Christian Memorial (C0652)
3. Charlie Parker Memorial - Clef Records
4. Charlie Parker Memorial LP's 3 vols - Savoy Records
5. Stan Getz LP's No. 137 & 143 - Clef
6. Roy Eldridge - The Strolling Mr. Eldridge - Clef 162
7. Dixie Gillespie - Allegro 3083
8. Thad Jones - Debut 12
9. Ted Heath, Concert At The Palladium Vol. 3, London
10. Count Basie, Dance Session Vol. 1-2 Clef 626, 647
11. Shelly Manne, Contemporary 2516, 18
12. Nat Pierce Bandstand - Vanguard 8017

ATTENTION:

ALL BACK ISSUES ARE NOW NOT AVAILABLE - however reprints are contemplated - and will be announced in a forthcoming issue of 'Record Research'

WHO KILLED COCK ROBIN ? A real who done it

Among the fascinating aspects of the early Edison discs is the fact that the company did not print the name of the artist on its platters. The Edison Company in 1913 and 1914 claimed that it was the music & the reproduction that counted, not the individual artist. In fact, Edison went even further and claimed that many of the popular artists of the day had poor recording voices, the strain imposed by singing to a large auditorium which impaired the quality that he was looking for. Although Edison was deaf, much of this seemed to make sense, for many of the early discs are remarkably well sung and performed. Perhaps this is due to the excellent technical quality of the Edison Record.

How can we identify the artists that appear on the Edison disc? One method is by aural identification. With artists that recorded for Edison for some period of time this is quite satisfactory since the reproduction of the voice remained fairly constant during the acoustic Edison period. Where the artists recorded on other labels it becomes more difficult since each manufacturer had a different tonal characteristic for his recordings.

Another method is through a visual examination of the record sleeve. Even though the artists name was not printed on the disc, it was often indicated on the sleeve along with some explanatory notes of the music.

The earliest Edison series have certain problems. Most of these records were either cut out or remade after they were involved in the fire of December 1914. Mr. William Hayes of the Edison Foundation has given his assurance that most of the masters survived the fire and the remaking was done to improve the

recordings. The fact that so many records were remade in 1915 and 1916 indicates that identification must be made from very early catalogues. (It should be pointed out that Edison's first catalogue issue contained no artist mention.)

Occasionally, the collector will discover a disc with a pairing of state 2 and state 3 labels with only state 3 rendering the name of the artist. (Ed. note: see Vol. 1, No. 3 for definition of states.) In that case, a later catalogue identification is safe since the state 3 artist's side is a remake and the earlier one has been carried over to the later catalogue stage.

The master books that might solve all of these problems do exist at the Thomas A. Edison Foundation in West Orange, New Jersey. Although a great deal of information may be obtained, the master books are incomplete for the early period.

One other oddity of the Edison Company should be mentioned. We all know of the tendency of the old acoustic companies of making several copies of each master to insure a good cutting. The collector should be wary about claiming that he has a certain Edison record, for this company released many, if not all of the different takes of their recordings.

A great deal of the above does occasionally exasperate the collector. Yet it also provides some of the zest in collecting this label.

WANTED FOR TRADE OR TO BUY (if reasonable)

Edison discs (acoustics & electrics), catalogues and printed matter.

Contact.. Ray Wile
138-47 Barclay Ave.
Flushing 55, N.Y.

*JAZZ AT THE PLAZA

- *Ask any jazz lover within 100 miles of New York about the Central Plaza and chances are you will get a strong opinion on it. Either pro or con though, this is the place where I've heard some of the greatest jazz I guess I'll ever hear.
- *How many times Red Allen drove the cats wild and how many times Willie The Lion pulled out his bag of musical knowledge dropped everyone through the floor with some unusual chord progression.
- *And how many times will you ever see Sol Yaged and Conrad Janis stand on top of a piano and just wail. Where else could you hear Roy Eldridge play with Jimmy Archey or Danny Barker with a

THE PATTERSON SINGERS
by ANTHONY ROTANTE

DISCO & DATA
by
Harrison Smith

Organized in Brooklyn on July 12, 1950. Did twelve (12) sides for Savoy in 1950. In 1952 they went to Gotham label. In 1953 they recorded for King label.

- PS 6662 Throw Out The Lifeline 1950 Savoy 4032
6663
6664
6665
6666 Jesus, The Light Of The World " 4032
Lord, I Need Thee " 4022
Every Day I'm Getting Nearer To My Lord " "
Featuring- Dorothea Everal;
PS 6825 Going To Canaan Acorn A302
6826
6827 Christ Is Coming Acorn A302

Photo in Gotham Catalog shows that group is composed of three female and two male singers.

- 1952
Draw Me Nearer Gotham G714
When You Reach The Pearly Gates " "
After Awhile " G731
I Will Walk With Jesus " "
Held To God's Unchanging Hand " G734
We'll Understand It Better Bye & Bye " "
RPS 3 I'm A Witness " G721
4 Saved By The Power Divine " "
(Gotham 721 as Robert Patterson Singers)
Dorothea Bates, (Everal?)—Virginia Rogers—Willie D. Turner—Norman Quick—Robert Patterson. Arr. By Robert Patterson
1953
K 8454-1 All Day And All Night King 4693
8455-1 I'm Gonna Reach (R.P.) " "
8456-1 How Longer, Lord Shall It Be (R.P.) " 4705
8457-1 (Early One Morning) He Answered My Prayer (R.P.) " "

RAGTIME HANDBOOK

Frank Gillis is preparing a 'Ragtime Handbook' which will contain a complete listing of all ragtime compositions with the name(s) of the composer, copyright date, lists of phonograph recordings (cylinder and disco) and piano rolls, and other info pertinent to each item. It will also include a basic and descriptive bibliography of ragtime.

Inasmuch as the many students of jazz are now requesting bibliographies and seeking information on the various aspects of jazz, Mr. Gillis feels that this will fill a void that exists in one of the more important phases of our America music. When completed, sometime in the latter part of this year, it will be in the nature of a supplement to the information available in the Blesh-Janis work, They All Played Ragtime.

Mr. Gillis would appreciate hearing from anyone who has lists, catalogues, or any information on early records, piano rolls or literature on ragtime.

Frank Gillis has received an appointment as Research Assistant at the University of Minnesota and will be working toward his Ph.D in American Studies there. His new address after October 1, 1955 will be: Frank Gillis, Program in American Studies, University of Minnesota, Minneapolis 14 Minn. His present address is... 108-51 64th Avenue 75, N.Y.

WILL VODERY, JOHNNIE DUNN, JACK MAJOR, IDA BROWN

Vodery was considered Broadway's top music arranger for over 40 years. Arranged for Victor Herbert and was General Music Director for Florenz Ziegfeld's many 'Follies' and 'Show Boat'. He wrote many songs and several comic ones for Bert Williams. He was musical director for 'The Plantation Revue' featuring Florence Mills & Shelton Brooks, which ran in NYC for a year, and which played as 'Dixie to Broadway' in London. Johnnie Dunn was the star of his great orchestra and during the date abroad the Prince of Wales (present Duke of Windsor), in admiration of Johnnie's artistry, presented him with an English trumpet, which was something to see. Johnnie's great records were big sellers, and he was the finest dressed musician of all time. Jack Major was the trumpeter on Mary Stafford's Columbia recordings. He also played for Mamie Smith. Ida Brown, of Banner Record fame, was the star of the musical comedy 'Baby Blues', which I saw several times in Brooklyn. Incidentally, Johnnie Dunn became a featured artist with Lee Reisman. This was before Bubba Miley joined the Reisman forces.

Record Writings by LK
BENNY DAVIS AND HIS JAZZ BAND - Melody 1512-B
No master - Homesick (tenor Solo) (year 1924)

This Irving Berlin tune has the 'Eddie Cantor' styled Davis singing it with plenty of spunk and spirit. However the interesting accompaniment takes the light. Instrumentation consists of tp, cl, tub, piano and drums. Group sounds similar to various Original Georgia Five sides which are found on the Olympic family of labels of which the above Melody was a member. Incidentally, this particular Melody item was plugging the 'Melody National Sales Company, Chicago Ill.' as the inscription on the label so indicates. The reverse is an uninteresting Jack Duffy singing 'Who'll Take My Place' Tenor Solo - Orch. Acc.

GEORGIA COTTON PICKERS - (Direction of George Tynes)
Harmony 1127

149793-2 Snag It (Oliver) P.F./ 149796-2 Louisiana BoBo (Nixon)

This is a fine organization of negro jazzmen consisting of one or two tp, tub, cl, sax, bj, piano, tuba, dms... 'Snag It' has good solo endeavors on the part of the clarinetist & pianist. The trombonist has a burlesque minstrel style of phrasing... 'Bo Bo' is a helter skelter stamp style rendition all ensemble with no solo work..growling trumpet, circus trombone 'tail gating'

OLD PAL SMOKE SHOP FOUR - Vocalian 1046

07 Black Cat Blues-v.o. John Chapman/Surprised Blues v.o. Ben Rainey 03

Of course both sides are credited to the Old Pal Smoke Shop Four... At first it was the belief of this writer that another Bob Fuller 'Black Cat Blues' was now on hand under the phony credits listed above... However this was not the case... The above 'Black Cat' is no relation to Fuller's 'Black Feline'... The instrumentation for the above smokers are all strings. Would venture the following identifications: mandolin, banjo, tiple or guitar and an instrument sounding like a cross between a cello and a bull fiddle. Music and vocalists are reminiscent of the negro 'count' style so popular during the late twenties on phonograph records.

Plugs: Write to Larry Kiner for information on the society 'International Discophile', an organization dedicated to the advance of the Discophile. His address: P.O. Box 25208, West Los Angeles Station, Los Angeles 25, California

PIANO-ROLLOGRAPHY

Mr. John Baker provides much of the information for the 4th installment of Piano rollography. He is an avid collector of jazz & blues piano rolls and would welcome correspondence from all with this interest. Mr. Baker's address is...Five West Broad Street Columbus 15, Ohio.

Eubie Blake (see issue 1 & 3)

This gentlemen must have been a steady at various piano roll studios as three more rolls have been brought to our attention by Mr. Baker.

Melodee 4153 Broadway Blues
(Morgan)

Melodee 4241 Strut Miss Lizzie
(Creamer & Layton)

Melodee 4259 Boll Weevil Blues
(Hess)

Lemuel Fowler

Many of our collecting fraternity can boast of recordings by this fine negro pianist on many labels. Baker informs us that his collection lodges three piano rolls by this performer:

US 40852 He May Be Your Man
(Fowler)

QRS 2381 Satisfied Blues (Fowler)*

US 41496 Satisfied Blues (Fowler)*

*Similar but slightly different versions

Adrian Rollini

Today's music fanciers associate this musician with his artistry on the vibes as he and his small combination have provided a style of salon-jazz which has been heard from coast to coast. Others can remember Adrian Rollini as one of the pioneering jazz musicians of the very popular 'California Ramblers', a band which made history during the 1920's. It was he who played bass sax, piano, banjo, drums and such novelty instruments as the 'Goefus' and 'Hot Fountain Pen'. He was a prolific recording artist who performed with the majority of leading names in the band business. Yet few can associate this versatile artist with being a piano roll performer. This was the case with Rollini back ca. 1920.

John Baker lists the following:

Republic 54428 Singing The Blues

(Conrad)

Republic 58828 Becky From Babylon

Jazz At He Plaza (continued from pl4)

Charlie Shavers. Where it could be Royal Garden Blues in 4-4 time or Perdido in 2 beat. A Place where anything musically can happen and usually does. Filled with the ex-

citement of an audience tapping its flying feet and dancing shoes, or an audience that waves white handkerchiefs in surrender to jazz. It's the Central Plaza for me; it's my little jazz heaven.

- Jack Pine -

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- * This magazine is highly recommended to all our readers. For *
- * the last 7 years it has been a *
- * leading light in discographical *
- * research. Annual subscriptions *
- * may be obtained by remitting - *
- * One Dollar to Bill Stamm, of *
- * 2263 Morrison Ave, Union N.J. *
- * DISCOPHILE DISCOPHILE *
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- * RECORD RESEARCH also recommends: *
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- * for 12 issues or \$2.25 for 6 issues *
- * to 'Jazz Monthly Subscription Ser-
- * vice', 43a Goring Road, London N.11 *
- * England...
- * 'Jazz Music' (English) \$1.25 for a *
- * bi-monthly sub. - Remit to Bill Stamm *
- * (see his address above) *
- * 'Matrix' (Australian) - issued bi-month-
- * ly. Contact Bill Stamm. *
- * 'Wax Works Of Duke Ellington' - remit *
- * 2 dollars to B.H. Lundberg, Balder-
- * svegen, Danderyd, Sweden *
- * * * * *



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